KERAMIC STUDIO

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THE STUDY of keramics, also the application of design, together with glazes and firing, is becoming more serious and far-reaching every year, consequently we are anticipating the coming exhibitions and sales with much interest and pleasure, expecting, of course, to mark this year's improvement upon each of these lines.

The New York Society of Keramic Arts will hold its annual exhibition and sale at the Waldorf-Astoria, just as this number comes out, and our next number will contain a description of it. The last exhibition was extremely beautiful and dignified, and it was a fair representation of what is being done by American decorators.

The great need now is a market for this work: to make the public understand our aims and to be interested in them. By the public, we mean the *buying* public. Dealers who have tried to handle work done by American decorators, say that it is uneven and often carelessly done, that there is a woeful lack of originality. What an amateur would pass over lightly as a *slight* defect, a factory would not tolerate, (and sometimes *vice versa*.) Until some of our decorators study these points more seriously, their work will still be looked upon as amateurish—and it is from carelessness that this beautiful art suffers.

Yet there are many decorators whose work compares with the finest from the other side, and it is this standard of excellence that should be seen and appreciated by the public. There should be some permanent place where work could be seen and obtained, where orders could be left and where our best decorators could feel the substantial encouragement of the people who can afford to buy *good* things.

At present the studios and the club exhibitions furnish the only opportunities for displaying this work, and there are many who decorate well who have no studios.

It is the aim of the KERAMIC STUDIO to establish just such salesrooms where china will be received and sold. We are not quite prepared to undertake it now, but the plan is being studied, and we hope to bring prominently before the buying public, work of the highest standard. There are hundreds of gentlewomen in this country supporting themselves by teaching and decorating, and the KERAMIC STUDIO hopes to be the means of finding a permanent place of sale and exhibition.

It was with great delight that we heard a woman, who has very beautiful china, say, that she is making a *collection* of plates decorated by our leading artists. It is to be hoped that the same idea may be followed by others.

Any of our readers, who are interested in collecting old and valuable china, are invited to contribute to our department for the "Collector," photographs and articles on any rare or interesting pieces they may own or be familiar with. In this way they may rouse a reciprocal interest that may prove of great value to them.

The Reeling Figures, after Boutet de Monvel, in this number, are especially adapted to treatment in lustres, or they may be treated as black silhouettes on a colored ground, the drawing in the figures being carried out in the color of the ground.

Everywhere is seen copying and misapplying of the received forms of beauty, of every by-gone style of art, with rarely an attempt to produce an art in harmony with our present needs and tastes. Can we not work into a thoroughly American, and at the same time, thoroughly artistic style of decoration? In studying Historic Ornament, it occurs to us that almost every other country has a decorative style of its own, and, as a rule, the more barbaric, the more artistic. The commonplace, conventional world has a way of saying that artists and things artistic are, in a way, heathenish and barbaric. Can we not demonstrate that we can be good citizens of the highest form of government and civilization, have good consciences, good morals and the highest refinement, and still have a decorative art of the highest type, at the same time thoroughly characteristic and American in character? We have myriad types of nature about us, easily adaptable. When we have made a thorough search over the field of Historic Ornament, and gathered all the honey of color and form and the principles that govern their combinations, then we can gather our own native fruits, flowers and animal life and form from them a decorative art, beautiful and individual and lasting.

The octagon-shaped plate in the supplement was designed after the Arabian designs in the October number.

In our New Year's number we will present our readers with another extra supplement, *i. e.*, a plate divider by Miss S. M. Wightman; by this, one can easily and correctly divide any circle into 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, and 16 parts. We feel confident that our subscribers will consider this one of the most useful helps we have yet offered.

Miss Ida Johnson writes: "Will you allow me to make a correction? You speak of the Indian pipe as a *fungus*, which it is not. It belongs to the Heath family, and its botanical name is *Monotropa Uniflora*. We have quantities of the most beautiful ones around our cottage in the mountains, and I keep great bunches of them growing in jardinieres with ferns and vines. Often they are the most exquisite shade of pink. It is a regularly constructed flower."

A Japanese merchant once told me that if such potteries as the Rookwood were located in Europe instead of Ohio, American millionaires would fight for their ware and pay fabulous prices. This gentleman told me furthermore that he had orders from Japanese collectors for this Rookwood pottery which was regarded as something remarkable by the best posted men in Japan.—*China, Glass and Pottery Review.*

A. A. R.
D'apres
M. B. De Monuel

A FEW IDEAS ABOUT VALUES

Mary Chase Perry

A GREAT many questions are asked about the meaning of the term "values" as constantly held before the student. And frequently the latter strives to attain results without sufficient theory to sustain him. A few suggestions are applicable to floral arrangements, either in mineral or water colors, but particularly in the primary studies made in the latter medium, to be applied later to porcelain. Decorations of a conventional order are a different matter and are free from certain of these rules, or, rather, are bound by certain other ones.

In massing a composition of flowers, first try to have the principal points well settled in your mind. Let a good deal of mental effort precede the hand work, and it will seem that you are working out a study which you have already seen painted and so know just where to focus your point of interest. Centralize this, and make all the rest subservient to it. Let nothing detract from it, but, on the contrary, make all lead up to it. Sometimes a great temptation comes to work up some minor portion of the design which is not essential, but by yielding, the harmony of the whole is lost. Let the motive itself be foremost in expression, so that it will hold its own and speak out against everything else. You will retaim more of truth, and a stronger quality, by keeping all but your principal idea back—back.

If, in making your primary study from nature, there are flowers, for instance, or masses of foliage, which are uncertain or hard to determine, so that you hardly know what importance to attach to them, either in drawing or tone, do not make the mistake of trying to puzzle them out—to give them form where you do not see it, or try to discern the color which you think it should have. On the contrary, if they seem subtle to you, make them subtle in your study—keep up the mystery—it is the essence of something too rare to define. Put in half a dozen colors if necessary, but keep it nondescript or let it melt away altogether.

Also, if there chances to be a mass of leaves or flowers which are merely accessory to the main thought, in expressing them, do not allow them to be thrust forward. An excellent way is to allow the background to come right down over the edges, obliterating the outlines, and in this manner causing the masses to become a part of the background itself. Many hard edges make a study "papery," and a little touch here and there will give it solidity and pull it together. So when one portion joins another, or when the arrangement seems to melt into the background, do not think you have to clear them out and separate them in order to do conscientious work. We will gain and retain more softness in this studied carelessness, than by any amount of direct striving. So cherish all the "happenings," and if you have sufficient control over your materials, a certain amount of "playing" with the brush and color will lead to results which could not be sought with deliberate intention.

Train the eye to see similarity; to find relations which go from one part of the composition to another. It is not always necessary to use many colors, but similar colors repeated again and again. In this way when a strong, clear color is used for a purpose, it will appear as a surprise.

In the background, put in many of the same tones which were used in the study proper. First find the local color and approximate it. Do not make it positive, but rather *less* than *over* positive, if you are in doubt, because clear color comes forward and mixed tones go back. You will find that a clear color introduced in a background will take the strength from your main theme and render it lifeless—dull. Yet if there chances to be much of a single color in your study be sure to repeat it in the background—force it, even if you do not see it at once. Know that it must be there just the same. If there is a mass of yellow in the arrangement, introduce yellow into the background, even if you have to smother it with other colors.

Study the greens well. Know that there is little pure green, and if you use it so, it will jump out at you. It will also take the color out of everything. The writer recently had an experience in having a green tone put on the walls of her studio, and had much difficulty in deciding upon just the depth and quality of tone. At first a green which was fresh yet restful to the eye proved to be one which forced the using of strong colors in all the work done in the room, so that when the studies were taken elsewhere and away from the influence of the green tone, they literally screamed at one. At last the walls were changed to a green which appears just as full of color but which is in fact full of a vibrating grey and which does not infringe upon the color work done in the room, but rather supplements it than otherwise. So it is safe to keep to greys—yellow greys—blue greys—purple greys—especially the last, If you wish a brilliant result and make the brightest

yellow or flaming red flowers, a clear green will deaden them, while a grey green will keep the other colors bright and fresh.

One is apt to get an idea that a high light to be strong and powerful must be a dead glare of white. On the contrary, a neutral tone over part of it—very lightly—will give the rest a sparkle which no amount of opaque white in water color or enamel on china would do.

Some of these points were exemplified more radically in a study of a mass of violets in a green bowl. The upper mass of flowers and those in strong light were painted in clear Blue Purple—*and that alone*. The lower tones in the flowers themselves and deeper masses underneath were more green than anything else, with deep brown and deep red, yet the effect was the purplest of purples. The bowl—that beautiful light green bowl—was painted with anything *except* green, yet it was the greenest thing we ever saw. In the background were repeated again and again a mixture of the tones in the flowers and the tones of the bowl, so that the clear blue purple in the flowers stood out and held its own with every value of its strength. It was because it did not have to fight against any other strong or positive color in the composition. It was not vitiated nor impaired by being used again elsewhere in *clear* tones. Every thing was kept subservient to the one strong centralized point, so that the mass fairly gleamed and shone out and was radiantly full of color as it seemed. Yet in analysis, the effect was not at all obtained by the use of a luxuriance of color-body, but rather a proper holding in check and restraining of lesser values, so that they would not encroach upon the one more important.

So in making a mental synopsis of a study which you are about to undertake, decide fully upon your center of interest, and guard it with a jealous care. Then work with an action and spring and without touches of hesitation, for your "values" will be preserved.

OUR SUPPLEMENTS

HOLLY AND MISTLETOE

Adelaide Alsop-Robineau

THIS is a chilly season for nude figures. As one of our friends suggests, "It reminds us more of gladsome Spring when folk like to go into the rain and walk on the grass and get wet." However, as mistletoe grows in the south and comes out fresh in the Spring, we do not feel under the necessity of dressing our "Mistletoe" in furs, and surrounding her with snow, but represent her as the pale leaves and berries always suggest,—nude,—coming out from the rich, dark holly, under the warm influence of the Indian Summer. The figure will decorate but one side of the vase, the background being blended into a soft shaded color on the reverse.

After the figure is painted in natural flesh tones, the tree in browns, the holly and mistletoe in natural colors, the vase should be fired. Then lay grounding oil over all but the design, dust on Celadon halfway down, then Royal Green the balance of the way, blending one into the other. Clean off the figure and fire. Blend the green farther up on the celadon for the third fire, so that one color will seem to melt into the other, deepening the celadon if necessary. If you are careful you can work up the figure at the same time, giving as finished an appearance as possible, all over the vase. For the last fire, work up the figure carefully, giving it, if you choose, a wash of pale Apple Green in the reflected lights. Then dust Finishing Brown on the base, blending it softly into the celadon. An extra fire could be used to advantage to retouch everything. The entire effect should be a harmony of rich browns and greens, fading into the pale celadon tints of the mistletoe.

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PLATE DESIGN TREATMENT

Anna B. Leonard

THE design for this plate was suggested by the beautiful Arabian designs in the October number and will show how they may be adapted for practical use. The combinations and variations of these designs are innumerable and perfectly fascinating to the natural born decorator.

This plate was purchased from M. T. Wynne's, and has always appealed to the writer as particularly well adapted to an oriental style of decoration, or else to something extremely simple and quaint. Being octagonal in shape, there are four panels in gold and four in very dark blue, each having a design laid into the background with color, raised gold and enamels.

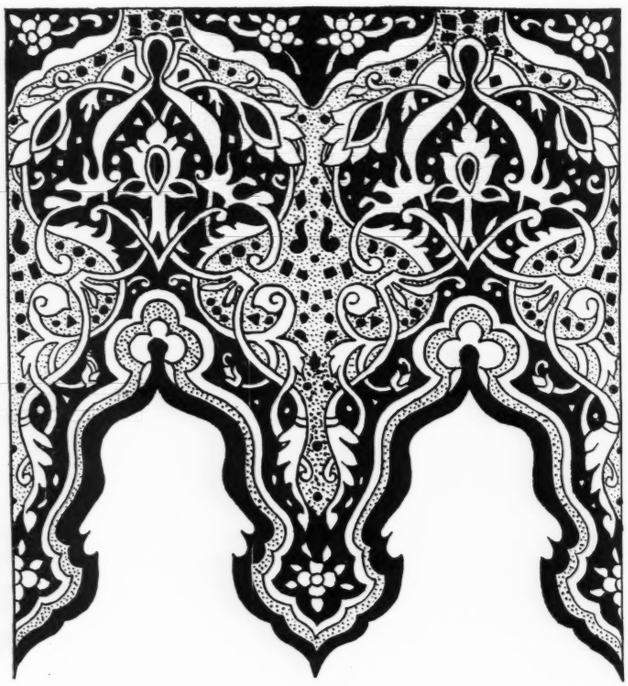
The design is first carefully and delicately drawn in India ink, then the raised paste is the next step, the design being followed in wire-like lines, or small dots in some of the figures. The ornament in the center of the blue panels is gold, having a ruby spot in the center (German Ruby Purple, and Lacroix Rose Pompadour, half and half), and a light green spot of color on the upper part of the gold ornament. The gold ornament is then surrounded by turquoise blue enamel dots.

The dark blue panel is made in three firings, using the Lacroix *Dark* Blue, a touch of Deep Blue Green, and enough German Ruby Purple to make it a little darker and richer in tone. The center of the ornament in the gold panel is of green gold (add a little silver to your ordinary gold), which is outlined by a figure in the very dark blue color. The spot of color within the green gold center is the German Ruby, and forms the pear shape ornament, which is surrounded by a design in white enamel. On the gold panel is a delicate design in black lines, made of the German outlining black.

The narrow border just within the rim, or the flange, is composed of dark green, dark blue and ruby, white enamel and gold. Fill in the crescent shapes with German Ruby Purple, and the ovals crossing the crescents with the dark blue mixture. The background of this band is a dark green obtained by Emerald Stone Green (Lacroix) and Dark Green No. 7 (Lacroix). The spots of enamel are white.

If it is difficult to procure the octagon plate, this design can be made to fit a round plate. While the colors are rich and glowing, the plate is exceedingly quiet in its general tone, but of course is very elegant in effect and suitable only for a perfectly appointed table as a retaining plate, or in a cabinet

The oldest piece of dated glass known is an Egyptian amulet now in the British Museum, the date being 3064 B. C. Crystal glass was made and sculptured by the Persians, and glass-mosaic was employed by them as early as 530 B. C. They also invented a transparent glass varnish which they laid over sculptured rocks to prevent them from weathering. This silicious coating has lasted to our own day, while the rocks beneath are honeycombed by age. Long before the Christian era Rome had her factories established where glass was blown, cast, wrought, embossed and cut, and millefiori glass of all kinds and colors was made. Vessels, bottles, bowls, window-panes, mosaics, water clocks, dice, and ornaments of all kinds. In Murano, A. D. 1524, crackled glass was invented. The enamel system of glass painting was discovered in 1550.



HISTORIC ORNAMENT—INDO-PERSIAN

WE have here another closely allied form of oriental decoration, a combination of the Arabian and Persian, with the feeling of the native Indian for nature over all. From their highest work of art to the simplest child's toy, you will find always the same guiding principles, *i. e.*, care for general form, absence of excrescences, or superfluous ornament, nothing added without a purpose, nothing which could be removed without disadvantage. There is the same divison and subdivision of lines as in Arabian decoration, the difference is not of principle but of expression. The general repose of the decoration is never lost. The ornament is invariably in perfect scale with the position it occupies. For instance, on the narrow neck of a hookha, you will find small pendent flowers, on the swelling form of the bowl a larger pattern, on the lower edge ornaments with *upward* tendency, at the same time forming a continuous line, preventing the eye from running out of the design. Wherever narrow flowing borders are used, they are contrasted by others, running in the opposite direction. The general repose of the decoration is never lost. In general you will find equal distribution of the surface ornament over the ground, the perfection of marvellous drawing, the exact balance of gold, color and form.

General Rules: When gold ornament is used on a colored ground, where gold is in large masses, the color is darker; where lightly used, the color is lighter. When a gold ornament alone is used on color, the color is carried into it by ornaments or hatching of the ground color. When an ornament of one color is used on a ground of another color, it is separated from the ground by an edging of a lighter color or gold, to prevent harshness of contrast. Ornaments in color on a gold ground have a dark edging to prevent the gold overpowering the ornament. Large ornaments in gold on a colored ground have an edging of color darker than ground to prevent gold overpowering the ground.

The Indo-Persian coloring, as a rule, is very similar to the Arabian and Persian. They use, however, more secondary and tertiary colors, such as mauve, olive and maize. They use a greater variety of colors on colored grounds, with outlines of gold, silver, white or yellow separating the ornament from the ground and giving it a general tone. Sometimes they use black in low-toned combinations. Often the most glaring intensities of color are neutralized into harmony by a gold line, which unites and warms the design, blending the whole together like a transparent veil of gold. In this way they illustrate the rule that colored objects at a distance should present a neutralized bloom.

There is always proportion in the leading lines of a pattern, skillful distribution of flowers over the surface, and notwithstanding the intricacy of the decoration, there is a perfect continuity of design. This fills with a plenitude of decoration the entire surface with profuse ornament either alike or of similar design, being in general a simple repetition of the same subject. The color of the ground, always warm and harmonious, occasionally light, more often dark, unites the design and is the principal agent in the general effect. This method of distribution, with admirable feeling for color, gives richness and calm, an indefinable feeling of repose, the only fault being the possible monotony of this powerful unity. Nearly all designs are taken from the floral world, conventionally treated, a generalized type prevails over species. The Indians are closer to nature than most Orientals, sometimes introducing animals and even human forms into a decoration otherwise conventional. The so-called Indian palm is frequently used (Fig. 1) conventionally, introduced into floral designs. Some-

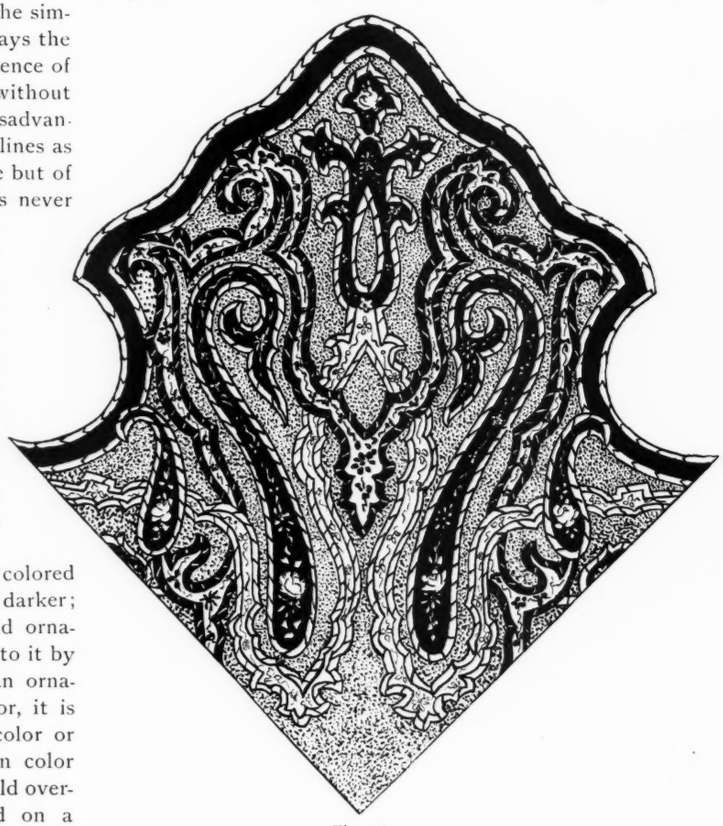
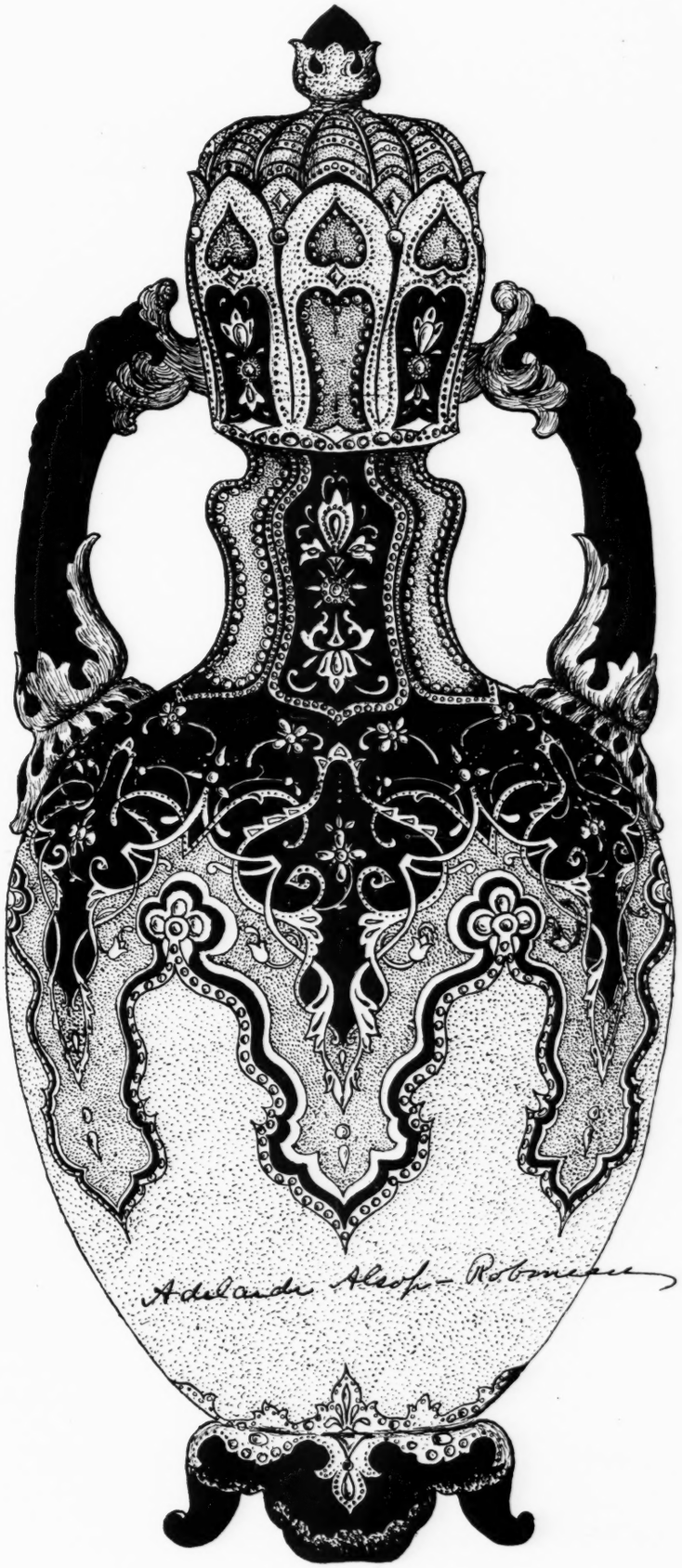


Fig. 1.


Adelaide Alsop-Robineau

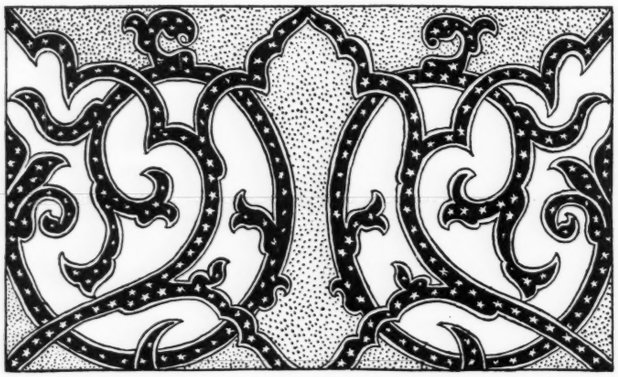


Fig. 2.

times the various forms are treated flat, like the Egyptian but more often modelled slighty and rounded like modern western decoration.

PLATE BY MISS VILAS

Application to Modern Design

This is adapted from the design No. 2. In the original the entire surface background as well as scroll is covered with a fine tracery of flowers similar to Fig. 3, the dark part of the design being green, the medium shade brown, and the light part bright yellow. The entire design is outlined in flat gold.

VASE BY MRS. ROBINEAU.

This is a simple adaptation of the design used as a heading to the article on Historical Ornament. The color scheme is carried out to suit your own taste, the design outlined in flat or raised gold as desired, the enamels colored or white to harmonize with your color scheme. We would suggest bright yellow, olive, mauve and green, with the enamels in white. The colors are given in order from light to dark as represented in the design.

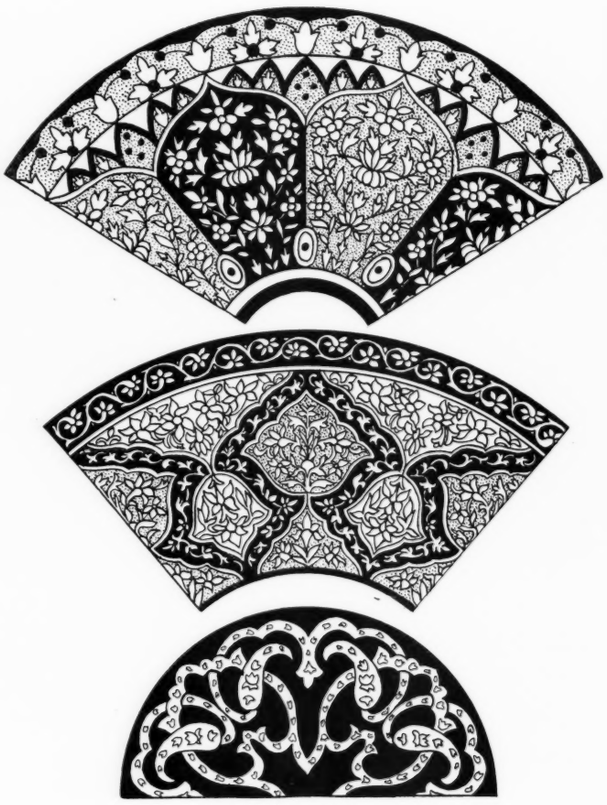
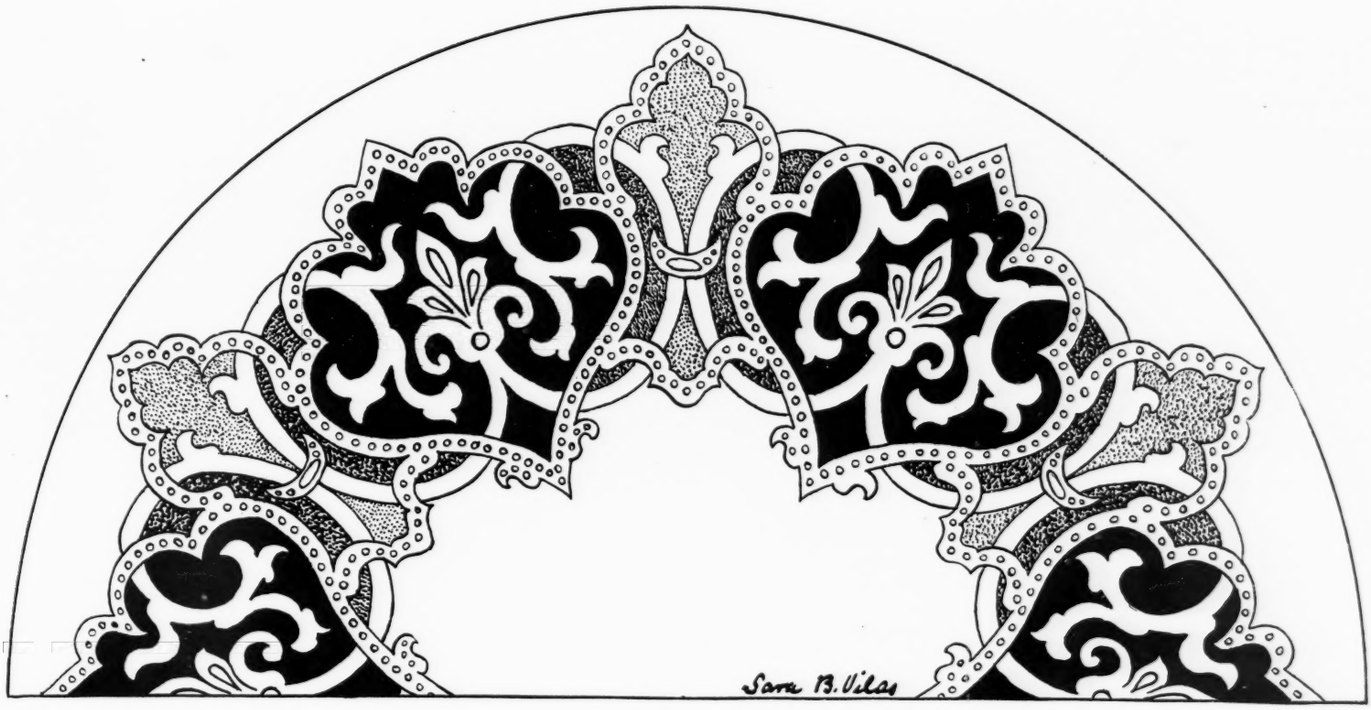


Fig. 3.

WOMEN'S ingenuity and artistic skill have scored another victory, this time in Boston. A young woman in that city has during the past year laid the foundation for a fortune by repairing valuable pieces of glassware, china, porcelain and statuary. She repaired $300,000 worth of goods in twelve months, and secured 10 per cent of the value of the articles as payment for her work.

The young woman began by getting from a large department store the privilege of repairing all their broken china, etc., and to take orders from customers of the store. Her field of work broadened very quickly, and the Art Museum made a contract with her to repair its many pieces of shattered pottery. The lot included many rare vases and other articles unearthed in Europe and which often reached the Museum in almost a thousand pieces. Weeks are sometimes spent on a single article, and the utmost care and skill are necessary in accomplishing the work. One of the last pieces repaired by this young woman was a glass urn from the Nile Valley, which is of almost priceless value. When it came to the Museum it was in over 600 fragments, and great difficulty was found in handling some of the minute particles. It is now apparently flawless, and its wonderful beauty and shape seem never to have been marred by a single crack. Scarcely a trace of the mending is to be seen.

The young woman is, of course, an artist, but she has also much mechanical skill and inventive genius—two necessary factors in such work. She uses a particularly fine cement, made from the albumen of eggs and mixed with evaporated whey. This cement resists heat and moisture, and maintains its strength for all time. And for her ability in this direction her income each year exceeds that of the Mayor of her city or the Governor of the State.—*China, Glass and Pottery.*



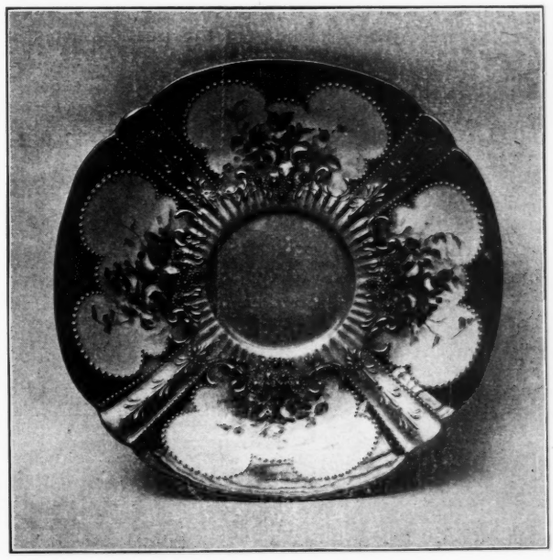
INDO-PERSIAN PLATE DESIGN

CUP AND SAUCER

Ida C. Failing

FIRST FIRE.—Draw in design with Light Red water color (which does *not* fire out), being careful to erase every mark which is not wanted. Tint center of saucer and lower part of cup with Apple Green, to which a little Jonquil Yellow has been added. As a background for roses use Yellow Ochre padded on lightly. Paint in roses with Ruby Purple, leaves of Moss Green J, Brown Green, Dark Green, Yellow Brown, and touches of Ruby. Put golden bands on handle, and border inside of cup. For the ruby jewels below roses, put a dot of paste; when this is set, cover it with Aufsetzweis, colored with Ruby Purple. Then fire.

SECOND FIRE.—The dark portion of saucer and cup is Maroon dusted on. Finish roses a deep red with Ruby Purple. Put on paste. Cover with gold. Put more Ruby enamel over the first and when dry, paint it on the surface with Maroon. Dots edging maroon are green made with Aufsetzweis, Jonquil Yellow and Apple Green. Fire moderately hard both times.



THE APPLICATION OF ORNAMENT

A. G. Marshall

SECOND PAPER—CONTINUED.

THERE are certain fundamental laws which must be observed in all conventional designing in the interest of grace and harmony as well as of truth to natural characteristics. A conventional vine must not grow in *violation* of nature's laws. Such arrangements as shown in Figs. 8 and 9 are wholly bad.

Fig. 8.

Fig. 9.

All curving outgrowth should follow tangential lines instead of departing from the parent stem at cutting angles. Good

Fig. 10.

Fig. 11.

forms would be as in Figs. 10 and 11. Fig. 12, although rigid and primitive, is still consistent and harmonious and well adapted to decorate materials or places where curves would be difficult to make.

Fig. 12.

In the application of ornament there is never any question as to the good taste of geometric designs, provided they suit the space to be decorated. The eye and mind, however, would tire of such designs in time. Primitive designs are felt to be thin and cold and all geometric designs, however rich with color are entirely lacking in the poetic suggestiveness that comes with even a distant hint of nature. With all the wealth of invention and revelry of color that the Moorish designers lavished upon the Alhambra, the æsthetic sense at last wearies of the labyrinthine mazes of line and curve and longs for a breath of organic life. This after all is the essential charm of the highest class of design, that it suggests (but does not imitate) life.

With conventionalized natural forms the question of the adaptability of a design to a special purpose becomes more complicated, and the factor of sentiment enters the problem in proportion to the closeness of the approach to nature in the motives of the proposed ornament. It would clearly be in bad taste to paint skulls, however conventional, around a drinking cup, or to embroider them upon a bride's robe (Fig. 13). Yet the same outline with a different arrangement of the detail, conveying another suggestion, might be quite

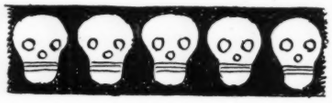
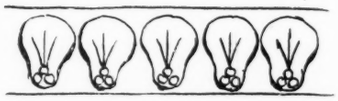


Fig. 13.

pleasing (Fig. 14). So the question of appropriateness of the natural form suggested must be first considered. Fortunately



No. 14.

the whole field of floral and foliate ornament is not inconsistent in some grade of conventionalization with most decorative purposes. Animal and human motives require much more careful adaptation, and no amount of suppression of nature can make hints of dogs and birds and horses and monkeys quite the things to wipe feet or noses upon, or to wear for clothing. And it is at least questionable whether the sum of human happiness is enhanced by the discovery of even conventional beasts and insects in dishes from which we are expected to eat and drink. When the life suggested is sufficiently high in grade, approaching or reaching our own plane, we have to behave in a measure as we would towards the reality. The bird and insect may be adapted for example to wall or ceiling decoration, the beast to chair and table supports and the human form to situation not inconsistent with respect for its grace and dignity, while grotesque figures have their legitimate use, which, however, should never be in conjunction with finely formed objects or in apartments of state and ceremony. So again where one never need question the appropriateness of a geometrical design, if otherwise suitable, merely because it is abstract form, the idea of sentiment must be reckoned with in the application of all designs based upon or suggesting natural forms. And whatever the style, it should be evident that the destined use of the object, the place where, and the persons by whom, it is to be used, all have a bearing upon the appropriateness of a decoration.

What would be ample as the ornament of a kitchen water-pail would hardly suffice to decorate the dining room ice pitcher; the sumptuous enrichment required for an opera house ceiling would rest rather heavily over a nursery; and the *homely* beautiful mug with quaint conventional figures so fitting for a child's use is hardly the thing to set before the Governor at a state banquet. The amount of labor bestowed, as well as the style of design should always be in proportion to the value of the article and dignity and importance of its use. And even if the labor involved in applying a design much broken into detail be not great still the appearance of much elaboration should be avoided with articles of trivial value or menial use. And in all cases it is better to err, if at all, on the side of simplicity of design. It may be held as a general rule that the value of the decoration of a fine or important object should at least equal the cost of the article before decorating, and with more commonplace objects should not exceed it.

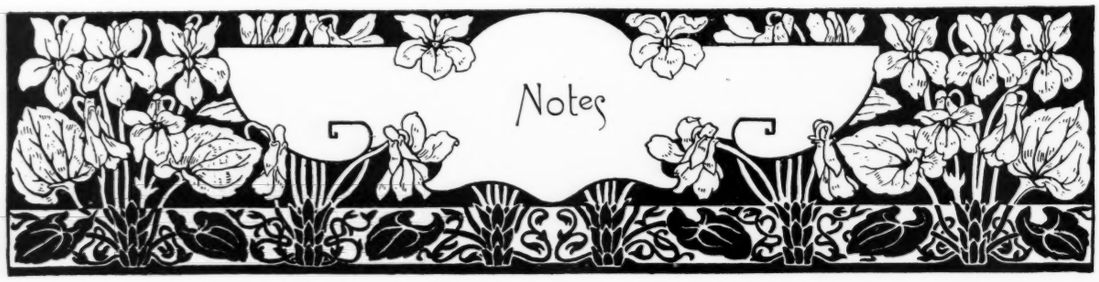
In adapting painting designs to curved surfaces it is important to see that distortion does not result. This is especially to be guarded against when the motives are human or animal forms. The old Greek vase painters did not always realize this, as may be seen in some examples of their work, where it is almost impossible to get the figures at any angle free from deformity. This trouble is most likely to be met with in adapting designs to the necks and shoulders of vases and all places where the curvature is abrupt. At such points either purely inventive (geometric) or thoroughly conventional floral motives should be employed as a rule, it being obvious that the higher animal and human forms cannot be so treated without becoming grotesque. Serpents, lizards, dragons and such animals as naturally adapt themselves to sinuous postures may be excepted.

THE HOLY FAMILY BY KNAUS

THIS study can be used altogether or in part. The little "cherubs" are very nice used alone. For flesh treatment refer to the June number of the KERAMIC STUDIO. If the entire study is used, dust the background with Pearl Grey, to which about one-eighth Blue Green has been added. In second fire blend Finishing Brown over it, leaving it lighter where the clouds are lighter, and in the third fire go over all with Finishing Brown, dusted on thin. Work out the foreground in greens and browns, and for the last fire go over all with Finishing Brown.

For the drapery of central figure, shade kerchief and all white draperies with Pearl Grey, adding a touch of Violet in the deepest shadows. In second fire, wash a little yellow over high lights to take off the hard white. For the waist, make the drapery yellow with violet shadows; for the skirt, paint in violet for first fire, deepen shadows with purple for second fire, and finish with finishing brown in last fire. Paint somewhat lighter than picture.

The figure of Joseph, and the donkey, should be painted in browns, the flesh being painted with the brunette or dark effect. The whole should be a harmony in browns, the flesh only being in relief.



LEAGUE NOTES There is a most interesting annual report of the Advisory Board now printed, ready for the members. Upon receipt of ten cents, the Secretary or President will mail one. This small charge is simply to defray the printer's bill. The report is twenty-four pages, and is most interesting, and is nicely gotten up. Each member should have one.

There will be a meeting of the Advisory Board of the League held at Mrs. Osgood's residence, 402 Madison street, Brooklyn, November 17th.

Schedule for circulating letters for December, carried out by clubs of the National League of Mineral Painters:

New York writes to Columbus.
Detroit receives letter from Boston.
Bridgeport writes to Indianapolis.
Brooklyn writes to Denver.
Wisconsin writes to Jersey City.
Providence receives letter from Chicago.
Columbus receives letter from New York.
Jersey City receives letter from Wisconsin.
Duquesne receives letter from National League.
Indianapolis receives letter from Bridgeport.
Chicago writes to Providence.
Denver receives letter from Brooklyn.
Boston writes to Detroit.
San Francisco writes to Washington.
Washington receives letter from San Francisco.

Miss Leta Horlocker and Miss Eugenie Gangloff are going to take a party of ladies and gentlemen to Europe. Three weeks will be spent in Paris. This is Miss Gangloff's fourteenth trip to Europe with parties. For particulars and itineraire apply to Miss Horlocker, 28 East 23d street, New York.

IN THE STUDIOS Miss Jeanne M. Stewart, who has made so many fine studies for us, has returned from her summer in California with about forty new designs of the fruit and flowers of that generous State. She has resumed her classes in the Marshall Field Building, Chicago.

Miss Louisa M. Powe of Wells College has returned from her summer trip abroad. She writes that she was disappointed in not seeing more in the keramic line. She repeats Miss Shaw's observation that good amateur or professional work on china is not to be seen abroad except in the factories. We quote a few passages from her letter which may be of interest to our readers: "We spent half a day at Sévres where the fine collection of large and important pieces, with their bold forms and colors, harmonized by perfect taste and long experience, was somewhat a surprise to one who had been accustomed to associate the name of Sévres with a high key in color; and the admirable room where were shown many specimens of antique wares, carefully selected and arranged, afforded keenest gratification. * * * At Interlachen I found a great deal of the majolica made at Thun, at the other end of one of the lakes, between which the town stands. It is a coarse glazed ware, chiefly colored with a dull but agreeable blue, or a dull warm red, suggesting mahogany. The edelweiss *motif* is used in white raised decoration, with incised outline filled with black. This *motif* is found on every piece I noticed, always gracefully conventionalized and combined with geometric border designs. The shapes of pitchers and vases were extremely pleasing."

Classes in Plastic Design have just been opened under the auspices of the Y. W. C. A., 7 East Fifteenth street, New York, for self-supporting women, or women intending to be self-supporting. The cost of tuition is merely nominal: $15 and $10 for the entire year. Any one interested in making her own unique designs for underglaze would do well to look into this work. The teaching is along the lines of "New Methods in Education," by Prof. Tadd. The leading educational society of Germany says, "One generation of American youth brought up under the universal application of these methods of education will produce the artist-artisan and your exports will then excel in finish, beauty and art attributes, as they now do in quantity and bulk."

Miss Harriette R. Strafer has opened a studio in the Monroe Building, 9-13 East 59th street, and is prepared to receive orders in miniatures on ivory. Miss Strafer has studied and exhibited in Paris. She has also done very clever work at the Rookwood pottery, with which she was connected for seven years. The KERAMIC STUDIO wishes success to this versatile and talented artist.

Miss M. Helen E. Montfort gave a studio exhibition and sale of her work, November 4th. Miss Pierce, who is one of her assistants, is doing very good work in the conventional designs of flowers, paste and enamels.

Mrs. Rhoda Holmes Nichols is receiving pupils now in water colors. Her work at the New York Water Color Club exhibition is delightfully refreshing. Mrs. Mary Alley Neal has also a charming bit of New England scenery on the line at this exhibition.

The leading keramists are all busy now in their studios, preparing for exhibitions and Christmas orders.

Miss A. S. Tukey has invited friends to her studio to hear a "Heraldic Reading of ye Olden Time." Miss Tukey is making a specialty of heraldry.

Mrs. Clara Taylor, who has just opened a studio in St. Louis, is returning to New York unexpectedly, and will continue her work there until her return to St. Louis in December.

HOLLY AND MISTLETOE—ADELAIDE ALSOP-ROBINEAU

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
DECEMBER 1899

PLATE, ARABIAN DESIGN—ANNA B. LEONARD

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
DECEMBER 1899

CLUB NEWS One of the members of the Indianapolis Club writes: "You would be delighted if you could see what a wonderful influence your KERAMIC STUDIO is having on the decorators here. We are in hopes of forming a small club within the club, of members who enjoy working seriously upon these lines, like the Atlan Club of Chicago."

The Providence Keramic Club began its regular monthly meetings the second Monday in October. Little else was done at that meeting than to dispose of business matters, the accumulation of the summer months. The regular meetings are held the second Monday in each month, and are to be in charge of one of its members, to furnish instructive entertainment. The studio of the Secretary is open Monday afternoons for the members to come and work, at which time they criticise each other's work, thus passing a pleasant and profitable afternoon. Judging by the attendance and enthusiasm on these occasions, the success of the plan is assured. The club enjoys greatly the letter exchange among the clubs of the League.

The Jersey City Keramic Art Club met November 8th at the home of Miss Florence White, one of the members. There was a good attendance of members, besides several visitors. After the usual business, Miss Foster read a paper upon designing and water colors. Then Mrs. Rowell read an article descriptive of some very interesting and valuable china she had seen. This was followed by criticisms of the club china, by Miss Leta Hörlocker, who awarded the first prize to Miss Lida Mulford, and for best water color design to Miss Post. This club follows the Course of Study mapped out by the National League of Mineral Painters. Interesting letters were read from Chicago and Bridgeport.

The Brooklyn Society of Mineral Painters held its monthly meeting November 1st. Some time was devoted to business connected with the coming exhibition which occurs at the Pouch mansion, December 5th and 6th. The subject of the afternoon being "Woman Illustrators," a paper was read by Miss Anderson, the first part of which was devoted to Harriet Hosmer and Madame Le Brun, and the second to artist potters. The following potteries and potters were mentioned: Rookwood, Zanesville, Pauline Jacobus, Low Grueby, Volkmar, Homer Laughlin, Knowles, Taylor & Knowles, and the Newcomb pottery.

The Colonna Art Society has entered upon its third year of existence, and after the election and entire change of *personnel*, with the exception of President, the club has settled down to serious work. Miss I. Frances continues to occupy the president's chair, while the vice-presidents each represent a department of art work: Mrs. A. A. Calhoun, oil painting; Mrs. W. O. Laughna, keramics; Miss Gertrude Bradley, water colors; Miss Elizabeth Platt, miniatures; Miss Anna Segee, embroidery; Miss Harriet Eames, miscellaneous. Mrs. Wm. Richardson was elected treasurer; Mrs. Herbert Smythe, corresponding secretary. Mrs. C. P. Van Alstyne was retained as recording secretary. The department of keramics will receive especial attention. The Colonna Art Society is incorporated in the Federation of Woman's Clubs.

The New York Society of Keramic Arts holds its annual exhibition and sale at the Waldorf-Astoria, November 22-24. An account will be given in the December number.

The Chicago Ceramic Association exhibits at the Art Institute of Chicago, November 10-19. The Atlan Club of Chicago exhibits in the same building, November 21st to December 3d, inclusive.

IN THE SHOPS We found a delightful shop on Forty-second street, called "The China Closet," where there were some interesting bits of American pottery, and a dealer who is proud to have enough to so label it in large letters. The greater part of the collection was Wannopee pottery from New Milford, Conn. The glazes are good, but the colors at first appear dark, but there was a good deal of life to them after all. We saw some of Mr. Volkmar's pottery there also. There were some interesting pitchers, good old shapes, and varying in prices from twenty-five cents up. There were pitchers, quaint in shape, decorated in blue and white, on which were Boston views and scenes. There were unique plates, and a plaque that could be used for a platter, which suggested a melon set. On these was an all-over bold design of a very red flower and very green leaves, so that the spots of color balanced quite evenly. The idea occurred, how tempting melons and ice could *look* on this platter and how much better they would *taste* on these plates. They would be particularly appropriate for a country house—or a studio. These plates were from a Mettlach pottery (Germany), where so many wonderfully interesting steins are made.

We saw some remarkably fine specimens of Nancy glass at Starr's, especially the pieces decorated by Galli. It would be advantageous to study his decorations, to note the simplicity and the adaptability of design to the shape. Our decorators use too many flowers and leaves all on one piece. In this instance you see, perhaps, one or two blossoms, a long sweep of the stem, and just enough of the leaf to preserve the character of the plant, all coming up from the bottom. In this same place we noticed a collection of Grueby pottery, made in Boston, distinguished for its peculiar glazes and forms. The color and form appeal to artists and interior decorators. We will give a further description in our next number.

At Hert's there was an interesting old chandelier made in Dresden, very large and a triumph of the potter's art, the decorations all being in very high relief. There was also an ormulu table containing a portrait painted at Sevres of Louis XVI and his court beauties. (One of Prof. Maene's pupils painted similar portraits last winter and had them mounted in just this way.)

In undecorated china we observed, as usual, a fine line of vases at Wynne's, and many novelties for the holidays.

It will pay our subscribers to write to our advertisers for catalogues.

At Bedell's there were many delightful designs in decorated dinner plates. The Coalport enamel was a bright scarlet on gold, whole cups and saucers being dotted with it, like their famous turquoise enamel.

Burley & Co. are showing some fine shapes in vases, one which we shall illustrate soon, is especially fine. Burley also keeps several sizes of the vase illustrated in the Mistletoe Supplement, the original of which, however, came from Miss Wynne's.

The vase illustrated this month in Historic Ornament is from the catalogue of Endeman & Churchill. It is especially adapted to oriental decoration, as the shape is thoroughly typical. The name of the shape is "Oriental," and the vase itself is easy to decorate as the neck of the vase is modelled, and the design is not so complicated as it appears, the divisions being marked in the china.

For Treatment see page 167

BERRY BOWL—JEANN

VL—JEANNE M. STEWART

PERSIAN VASE

DESIGNED AND DECORATED BY CLARA S. TAYLOR

DRESDEN PORCELAIN

Anna M. Thomas

IN the 13th century the Portuguese were possibly the first to introduce porcelain into Europe, though in very small quantities, only enabling the wealthy to to possess it. Wood and pewter were used on the table by the majority. From this time many experiments were made to manufacture it, but with no success until Böttcher, a young chemist, accidently discovered the secret. John Frederick Böttcher was born at Schleiz, where his father was master of the mint. He was apprenticed to an apothecary, but becoming an enthusiast for the philosopher's stone—the great desideratum of the alchemists,—he neglected his duties to such an extent that he incurred the ill will of his employers, which compelled him to flee in order to escape persecution. At the Court of Saxony, he found protection and patrons who supplied him with money to continue his studies in alchemy. Meeting with many disappointments, he was requested to reveal his secret in writing, which he did, but in so mysterious a paper that it met with the King's dissatisfaction. The Count of Tschirnhausen, an experienced chemist in the King's employ, had such faith in Böttcher's abilities that he solicited the King's permission to avail himself of the young chemist's knowledge, with a view to experimenting in clay for the production of porcelain.

Together they made experiments in the old castle of Konigstein, about twelve miles from Dresden on the Elbe, using clay found near there. Böttcher succeeded in producing a hard pottery which he called red porcelain; it was not porcelain, however, but a fine stoneware, having the grain and toughness of pottery. This Böttcher ware, as it was known, was produced in great quantities and variety of shapes; it was reddish brown, unglazed ware, decorated by polishing and engraving on a lapidary's wheel or by varnishing with lacquer. Later productions had a good glaze, chiefly with oriental decoration in gold and silver.

Recognizing the value of the discovery, the King, Augustus II, Elector of Saxony, encouraged him to continue his experiments for true porcelain. In 1700, shortly after Tschirnhausen's death, Böttcher accidently discovered the necessary ingredient.

As the story goes, a rich iron master by the name of John Schnorr, while riding through Aue, near Schneeberg, noticed that the hoofs of his horse were covered with a clay of peculiar whiteness. Knowing the richness of the surrounding mineral district, it occurred to him that this clay might prove to be of some commercial value, and accordingly had some examined, only to ascertain that he could put it to no better use than as a hair powder, which was so abundantly used at that time. It was made principally from wheat flour, which cost more than the new found material, commercially known, later, as Schnorrische Weisse Erde. It happened that Böttcher used some of the new powder and his attention was attracted to it by its heaviness. After making inquiry, he learned that it was a finely powdered clay, and procured more to use in one of his mixtures—the one which resulted so successfully. In analyzing it, he found the identical proportions of the kaolin. This Schnorrische Weisse Erde became the foundation of Meissen porcelain. Most rigid precautions were taken by the King to preserve secrecy regarding the precious clay. It was packed and sealed in casks by dumb persons and sent to the old castle at Meissen, which was used for a factory. The workmen were practically imprisoned. Each one was made to take the oath of secrecy, never to reveal it. On the walls, in every place, were the words "Secrecy to the grave." These strict measures were imposed upon every one connected with the factory, until Napoleon sent Brongniart, the savant and director at Sevres, to inspect the Meissen factory. Even then it was necessary to release the director from the obligation of his oath, so that he could explain the process. However, before this, despite the rigid precautions taken to preserve secrecy, one of the workmen escaped, and in this way factories were established at various places in Germany under royal patronage.

Böttcher was appointed director of the factory and remained so until his death in 1719, when Höroldt filled his place. The first color used at Meissen was the blue from Cobalt. Pieces were decorated in the blue and white oriental style but the artists soon used all colors in their decorations.

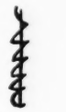
Rapid strides were made during Höroldt's management, both in form and decoration. Much superior work in gilding was done and flowers were introduced. In 1731, the King himself became director and continued so until his death in 1733, when Count Bruhl was appointed and remained manager until the breaking up of the factory during the seven year's war, when Frederick the Great, in 1745, took Dresden and seized the royal factory, which was the property of the crown, taking with him workmen, models and even some of the Aue clay. It is from this time that the Berlin factory dates the origin of its success.

Under Bruhl's management the painting of flowers in miniature achieved success, also the well known May blossoms modelled in high relief, colored and gilded. Some of the best pieces were produced from 1731–56. At this time, Kündler, a sculptor, superintended the modelling of groups, animals, roses, wreaths, et cetera, and Lindiner, one of the most celebrated artists of these times, painted birds and insects. Others made copies from Flemish artists. This is said, by many, to have been the palmy time of the factory, though fine specimens were produced during Count Marcolini's management, which commenced in 1774. After this time the designs are said to have been more classical in outline and shape.

Specimens of early pieces of white porcelain were reserved for the King and are rare. Good pieces of the work of Baron Busche, Canon of Hildesheim, who possessed the secret of engraving or etching on white porcelain with a diamond, are also rare.

MARKS.

There are three classes of marks that one sees on pottery and porcelain. 1. Factory marks. 2. Artist's marks. 3. Dates. These are either painted or scratched in the paste. Some marks are used only by the workmen to identify the work for payment by the piece, and are unimportant of course. The same factory used different marks at different periods. So a piece may often have several marks, including the factory, gilders and artists.



The Dresden factory (Dresden, Meissen and Saxon apply to the same factory) is divided into three periods. 1. The King's period, beginning in 1731 and ending 1756. 2. The Marcolini period ending 1814. 3. The modern period. The King in person, superintended the factory from '31 to '33, but usually this period is extended until the breaking up of the factory by the war in '56, and some extend it to Marcolini's time.

The Dresden factory marks are usually in blue, under the glaze, and vary because of the rapidity of the workmen. The earliest mark is the monogram, A. R. (Augustus Rex), used from 1709 to 1712, on all pieces for royal use. The crowned monogram is found in gold. The wand of Æsculapius, or mark of the caduceus of Mercury, alluded to the first profession of Böttcher. The mark was used only on pieces for sale, from 1712–1720, and is found on pieces decorated in oriental style.

In 1712, the crossed swords, taken from the arms of Saxony, were adopted, with a dot or a circle between the handles to indicate the king's period. During the Marcolini period, a star was substituted. The modern mark is the crossed swords, sometimes with letters or numbers. The "B" between the handles was sometimes used during Bruhl's management, also the letters "M. P. M." (Meissenu Porzellan Manufactur). The letters "K. P. M." (Koniglicher Porzellan Manufactur), are found on early specimens, but are rare.

All pieces of white Dresden porcelain sent from the royal manufactory are marked with a cut above or through the swords. This enables one to detect specimens decorated elsewhere. Imperfect pieces are also marked with one, two or three cuts across the swords, according to the degree of imperfection.

TREATMENT OF BERRY BOWL IN BLACKBERRIES

Jeanne M. Stewart

LAY in berries in masses of light and shade, paying special attention to modeling in light tones, wiping out high lights with small pointed shader. Use Banding Blue and Ruby Purple in light tone; same with a little Brunswick Black added in dark; shadow berries in flat wash.

Wash in a background around blossoms with Ivory Yellow and Grey for flowers, wiping out the white petals, touching in centers with Albert Yellow, Yellow Brown and Brown Green. In shadow leaves use Grey for flowers, Blue Green light. Yellow, Blue, Olive, Shading and Brown Greens, Albert Yellow, Yellow Brown, Chestnut brown and Pompadour are used in the leaves.

Finish tips of leaves with Yellow and Red Brown tones; stems in Yellow Green shaded with Ruby Purple. Some of the smaller leaves and berries may be painted with Chestnut Brown and Pompadour.

In background around prominent berries use Ivory Yellow, blending into Yellow Brown shading to Brown Green, Pompadour and Chestnut Brown on base of bowl.

Delicate flushings on lighter side of bowl may be painted in Pompadour and Ivory Yellow with possibly a dash of Turquoise Green and Ivory in clouded effect. Inside of bowl may be painted in Ivory and Pompadour or finished in delicate shadow design of berries. In second painting strengthen dark tones with same colors, adding detail, keeping base of bowl very dark.

BLACKBERRIES IN WATER COLORS

Mary Alley Neal

THE centre branch of berries being of most interest must be the strongest in color and drawing, making the rest subordinate to it. For the berries in this branch use New Blue, Aligarin Crimson, Payne's Grey and burnt Carmine, making some parts redder than others and keep the dark side in full rich tones of bluish Purple. Model each berry at first as a whole but be careful of the drawing, leaving out the high lights. When a little dry, put in crisp dark touches to form the tiny divisions. When entirely dry use a thin wash of Chinese White for the bloom of the berry. Have the leaves near the berries rich and dark; for this use Hooker's Green 2, New Blue and a touch of permanent Violet. For the lightest tones use Lemon Yellow and Emerald Green; use these colors also for stems and calyx of berries. The blossoms are creamy white, shaded with a grey made of Cobalt Blue, Lemon Yellow and Rose Madder; also some touches of Lemon Yellow and Payne's Grey; the centres of Light Green made of Lemon Yellow and Emerald Green; stamens of Lemon Yellow, Raw Sienna and dark touches of Payne's Grey. For the woody stems and heavy thorns use Payne's Grey and burnt Carmine, in some places the burnt Carmine alone. In the subordinate branch make some of the berries unripe, using Vermillion and Emerald Green. For all shadow berries, stems and blossoms, use Payne's Grey, burnt Carmine, and sometimes a touch of Hooker's Green 2, making redder and bluer as needed. Lay in your background while the berries are still moist, so as not to have hard edges. Dark bluish green mars the berries. Shade off to light blue, green and yellow, running the background over some of the leaves and berries to give proper perspective. Background colors, Payne's Grey, Burnt Carmine, Hooker's Green 2, Cobalt and Lemon Yellow.

DESIGN OF OAK LEAVES AND ACORNS FOR TRAY—HENRIETTA BARCLAY WRIGHT

DESIGN OF OAK LEAVES AND ACORNS FOR TRAY

Miss Henrietta Barclay Wright

THIS design may also be adapted to a smoking set. Use the following colors:

Yellow Ochre	Dresden	Blood Red	Bischoff or Fry
Yellow Brown	Dresden	White Rose	Bischoff or Fry
Sepia Brown	Dresden	Brown Green	Lacroix
Dark Brown	Dresden	Moss Green	Lacroix
Purple Brown,	Bischoff		

FOR BEGINNERS

WE published a chart of corresponding colors of different makes, in our June number, which will be of the greatest assistance when following out the treatments of the various designs given by the numerous artists. Each decorator has a pet set of colors, and while they are practically the same thing, the names are different and cause some confusion.

If there is any trouble with your enamel "crawling" or separating, go over it again, filling in the cracks and crevices until a smooth surface is obtained, and you will have perfect success when it is refired.

If your gold rubs off after firing do not continue the burnishing, but fire it again, and fire harder.

If your gold refuses to mix with turpentine, use lavender oil.

German Yellow Green No. 8, in powder form, makes a delightful tint for a salad plate. It fires with a beautiful glaze and seems to have great depth of tone.

Paste and enamel are good just as long as the material keeps free from dust. It is better to clean off your palette after using, putting the paste or the enamel in a small covered jar. Ground glass should be used for enamel and paste, and a horn knife is safer, although more awkward until one is accustomed to it.

UPON looking over the field it is surprising to note the wonderful strides the art of china decoration has taken in this last few years in the country; its devotees are multiplying from Maine to California, and from Washington to Florida. It is still more surprising to learn of the activity of the work in some of our newly acquired possessions in the Pacific, as evidenced by the large orders for materials received by manufacturers and dealers in this country. Probably the largest order for colors for china painting ever filled by an American firm was recently received by the Fry Art Co., from an important firm in Honolulu, being the second order from the same firm within three weeks. Other dealers report a demand from the same source, which goes to show that our wards are now looking to us to provide for their wants in this as in other lines, instead of relying as heretofore upon England, Germany and France.

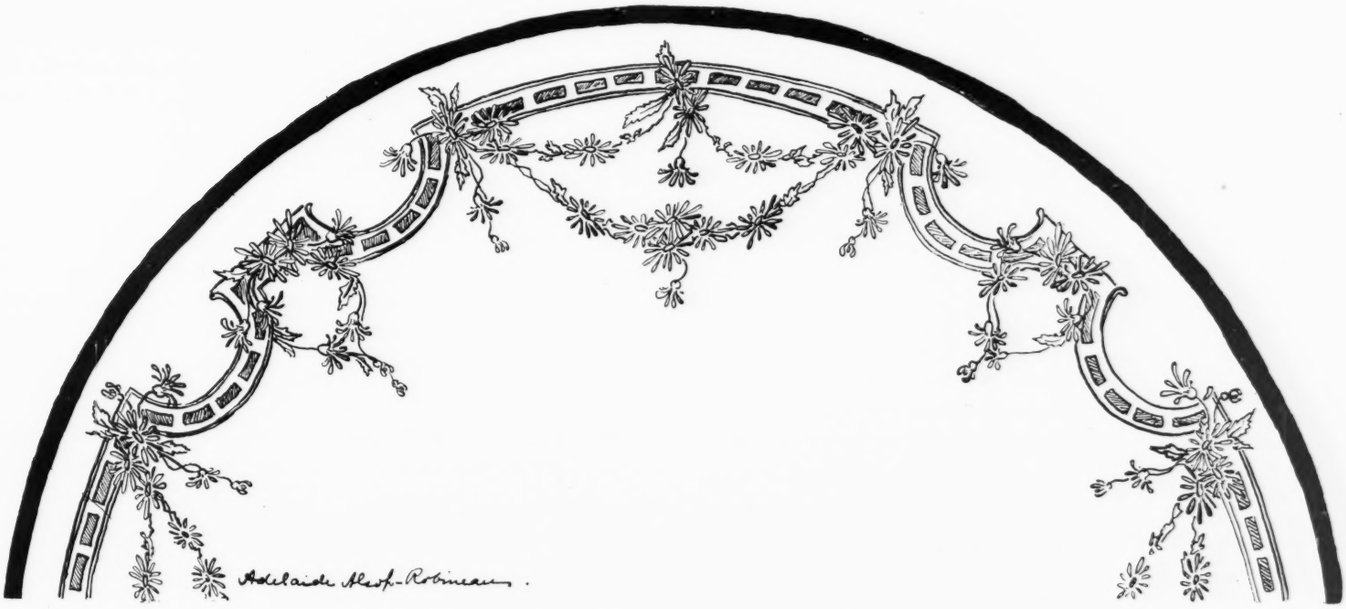


PLATE DESIGN—ADELAIDE ALSOP-ROBINEAU

TREAT this simple little design in White enamel and Gold, with an edge of Light Green or Grey lustre. Paint the stems, leaves and centers of flowers and put a touch of Light Green enamel on leaves, and Yellow enamel on centers. Shade the centers with Yellow Brown.

Use Aufsetzweis in tubes, adding an eighth of flux. Apple Green and Orange Yellow will make the desired tints for the enamels.

Mix the Aufsetzweis with Lavender oil and if it seems oily, breathe on it a little and it will model beautifully.

THE COLLECTOR

FORTUNES IN CHINA

The Rothschilds, the Queen and Lord Dudley own between them most of the finest Sevres ware in England.

The most famous of Lord Dudley's Sevres is a garniture de cheminee for which he gave $50,000, and it is said that a housemaid broke one of the pieces the day after its arrival at Dudley house. Lord Dudley a few years ago had a sale of some of his porcelains.

The collection of Pompadour and Dubarry Sevres, as it is sometimes styled, in the possession of Queen Victoria has been valued by experts at much over a quarter of a million dollars. And yet there are only a small number of pieces; these are displayed at Windsor Castle in the long gallery, where her Majesty usually receives her guests before dinner. One and one-half million dollars is said to be the value of the Queen's porcelain.

The value of old Sevres porcelain is enhanced by the fact that ever since the foundation of the factory an exact register has been kept of all sales. Probably the most extensive sale ever made was that in 1778, to the Empress Catharine of Russia, who paid for a service of 754 pieces a sum of $80,000, which is equivalent to about $200,000 at the present day. One hundred and sixty pieces of this service were stolen during a conflagration of the palace and found their way to England, where they were purchased by the famous collector Beckford. But with few exceptions they were repurchased by the Emperor Nicholas and conveyed back to Russia just before the outbreak of the Crimean war.

Prices that appear absolutely preposterous are given for Sevres china of the "Pompadour period," which dates from 1753 to 1763; for that of the "Louis XV. period," which dates from 1763 to 1786, and for that of the Louis XVI. epoch," dating from 1786 to 1790.

It is nothing—$500 or $1,000 apiece for a Sevres cup and saucer, or a small pail, or a plate—that is, nothing to a Rothschild or to royalty.

The finest collection of Sevres in America belonged to Gov. Lyon of Idaho; it was sold at his death, and one vase was purchased by Mrs. Ayres of New York, for $5,000.

A New York woman, Mrs. Arthur M. Dodge, has some Sevres plates similar to the famous Chateau plates at Fontainebleau. She has, also some delightful examples of the old English ware Spode, which was only made at first for royal and ducal families, and was a great luxury. Cabbage roses is a favorite pattern of the Spode ware, or some "set" pattern of deep blue. Mrs. Dodge has a tete-a-tete tea service of Spode decorated with the cabbage roses. She has some Nyon cups and saucers—this ware is marked with a fish, because the factory is situated on Lake Geneva.

Mrs. Alfred Duane Pell is a collector of fine china, and several specimens of St. Petersburg ware are treasured by her. This is the only European factory which never sells a piece of china, as everything manufactured is reserved by the Czar and Czarina for royal presents. It was founded by the Empress Catharine. Some of Mrs. Pell's Russian porcelain is of a late date, notably a plate made in 1881. Other treasures are copies of the Prince of Wales's Minton service, in use on his royal yacht Osborne. They bear naval designs and the three feathers and motto. Mrs. Pell also has copies in Minton of Queen Victoria's Buckingham Palace service The decorations are the rose, shamrock and thistle; a crown and the initials V. R. within a wreath of roses. Many multi-millionares prize Minton ware to the extent of paying $2,729 apiece for plates. A plate of plain gold costs just about as much. For $136.50 one can buy a Crown Derby plate which will answer every day purposes.

Mrs, Bradley Martin eats her Monday dinners from plates costing somewhere about $175 each; of course she has better porcelain than this; indeed, she possesses a large cabinet of china of great historical value.

Mrs. Pierpont Morgan's choice is for Chinese porcelains, which are not to be compared with any others, so beautiful are they, so their admirers claim. They are as thin as paper, as brilliant as a mirror and as sonorous as metal. Mrs. Morgan has many examples of that most popular of patterns—the one we can all talk glibly about—the willow pattern. This is on what is called Turner's Caughley porcelain. The romantic story is always a favorite, of the cruel father who lived in a pagoda; the armed knight, the maiden fair, an elopement, a stern parent in pursuit, and finally peace, plenty and happy days under a blue tree on the other side of the plate.

"Royal" was bestowed upon the Worcester porcelains when Queen Charlotte, on her visit to the factory with George III, ordered a service; the pattern, by the way, for this particular service was a lily. Mrs. William Astor's favorite porcelain is Worcester ware.

Apropos of the terms porcelain and china: The latter is only "shopping" English, and when you become a collector and can talk intelligently on the subject, you forswear china and say porcelain altogether and all the time. It is more artistic and æsthetic.

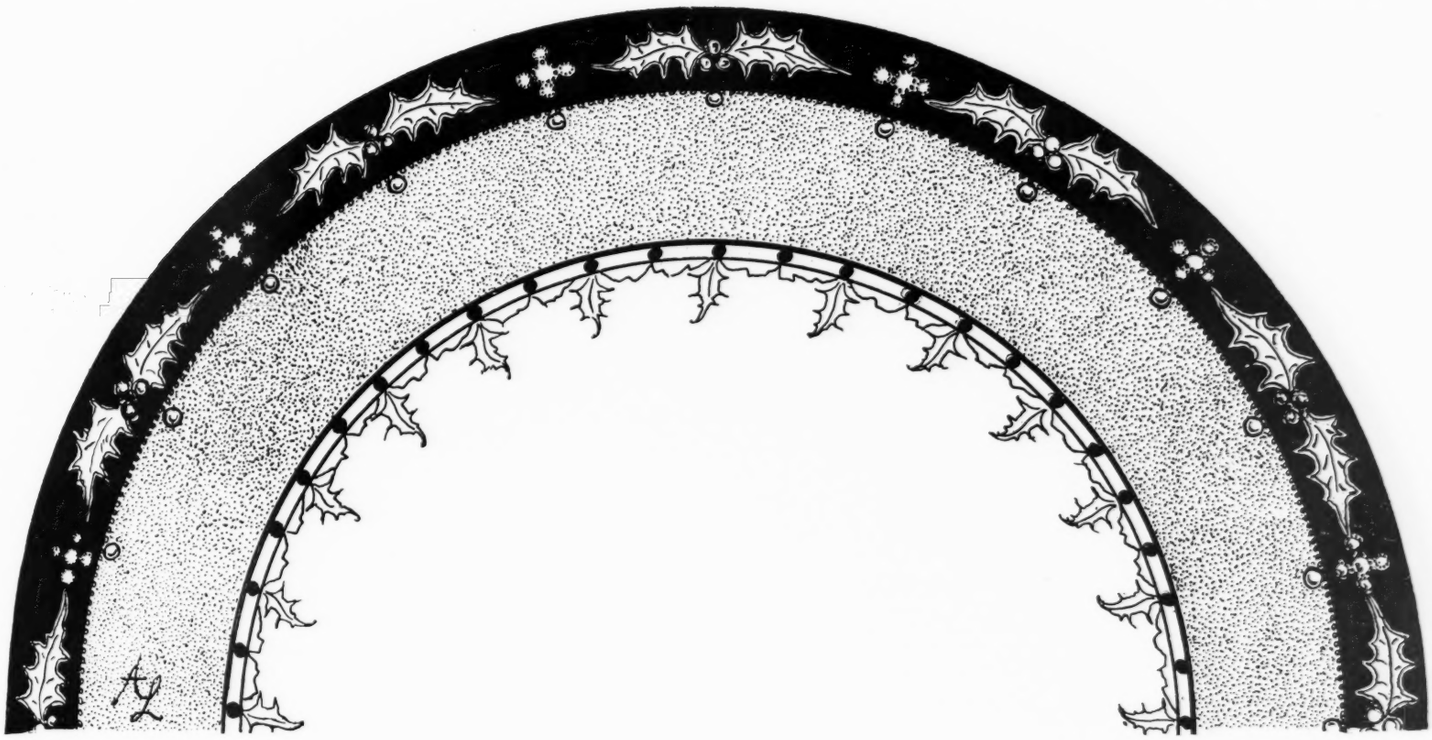
Of Dresden ware, Mrs. Joseph Drexel has a fine collection, including many specimens of the Marcolini period—about 1796. Chocolate pots of different shapes are among the choice bits of the collection.

Mrs. Levi P. Morton is said to have one of the most expensive dinner services of Dresden in this country.

Roses and forget-me-nots are the usual Dresden patterns. The mark is two crossed swords in blue.

There are but four places in the world where one can be perfectly safe from deception in buying Dresden porcelain; these are: the salesroom connected with the factory, the royal porcelain depots in Leipsic and in Dresden, and a small shop, also in Dresden, which is permitted to keep defective pieces for sale. Once a year there is an auction somewhere in Saxony where defective specimens—"schnitz"—can be procured. In all, five places, where you are sure of what you are purchasing.

In regard to the White House china; that ordered by Mrs. Hayes in 1879 was the most elaborate and expensive, costing $15,000, which was paid by the Government. A few duplicate sets were made of this china. During Lincoln's time two sets of china were made for the White House. Sixty-one pieces of one service now belong to Mrs. Dickins. Pieces of both sets have been scattered among public and private collectors throughout this country and Europe.—*Chicago Record.*



HOLLY DECORATION FOR SALAD PLATE—ANNA B. LEONARD

THIS is a very simple design and may be treated in various ways. The dark band is intended to be of gold, with the effect of the holly leaves and berries being inlaid (or the berries may be in red enamel.) Draw the design in India ink, then dust on the wide band, using the German Yellow Green No. 8 (which can be purchased in powder form). After wiping the edges very clean, keeping the band in a correct circle, paint the holly leaves with the Lacroix Greens—Emerald Stone Green, Moss Green V, Dark Green No. 7 and Brown Green No. 6. (All of the Lacroix colors can be purchased in powder form.)

Paint the berries in Lacroix Capucine Red, with touches of Deep Red Brown and Violet of Iron. Make a fine line of paste dots (or beading) between the band of color and the band of gold, then make the settings for the enamel also in paste dots. After finishing the paste work, paint on a thin background of gold coming up to the leaves and berries. Take out the Yellow Green which will come under the single jewels (enamel dots). There is a flat line of gold in the inner rim of the Yellow Green, then large dots in raised paste, then another line. The inner leaves are all in flat lines of gold.

For the second fire, the leaves and berries may be shaded, and after putting on another thin background of gold, and covering the paste neatly, the leaves and berries must be outlined carefully in Deep Red Brown (Lacroix) or the Pompadour Red (German). This outline must be strong and even, not thick in one place and thin in another. The character of the leaf depends upon this outline. The red will fire over the gold all right, so let the little thorny edges of the leaves run out in sharp touches over the gold.

For the jewels use a red enamel, which can be obtained from our advertisers; it fires a brilliant scarlet. A darker shade of green may be used for the band, an Empire Green, or Royal Green. Instead of having the leaves painted green, they may be a dark green bronze, veined with gold, then the berries and jewels in red enamel, or the design may be carried out in raised gold, or the leaves may be in green enamels.

The beauty of the conventional designs is that so many suggestions may be followed, and they are useful in that respect for class work, when one does not want two thing alike. Our subscribers will find the back numbers always useful for reference, as the suggestions and combinations from the "Historic Ornaments" are inexhaustible.

ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

THE discovery of many odd and quaint specimens, ornamented with dots, lines, etc.,—the first rude efforts of a half-civilized people, far removed from the refining influences of art,—leads us to think that their implements must have been of a very primitive order. Their work, probably done by applying burning pieces of wood, or heated metals, in various positions, to the articles of decoration,—many examples of which may be found in the Ethnographical Gallery of the British Museum,—shows little resemblance to the conceptions of Pyrography in the present.

In times of early history, also, when art and conviviality were linked closely together, and the old European taverns were the places of gathering on cold winter evenings, the maidens seated in picturesque groups around their spinning wheels, weaving tales of beauty and romance to the music of their wheels, the weary travellers gathered around the glowing fires, enjoying their pipes and entertaining each other with marvelous tales of adventure, it was the wont of each to leave as a memento of the festive time, sketches created by their fancy or the tales they had discussed.

Perchance it happened that among this large and oddly-assorted group, there may have been a few who, in the company, were yet not a part of it. These, lost in dreams, forgetful of the company, the place, or the fast-fleeting time, upon being roused, lit their pipes, by the aid of a hot poker, and afterward, idly toying with the instrument, traced with it upon the woodwork of the fireplace. In such a manner did the idea of sketching by fire first originate in European countries. The owner of a country house in England has had "The Legend of Sleepy Hollow" done in this manner with a hot poker, on the woodwork of a fireplace, the rich sepia tints being calculated to bring out the best in this beautiful tale.

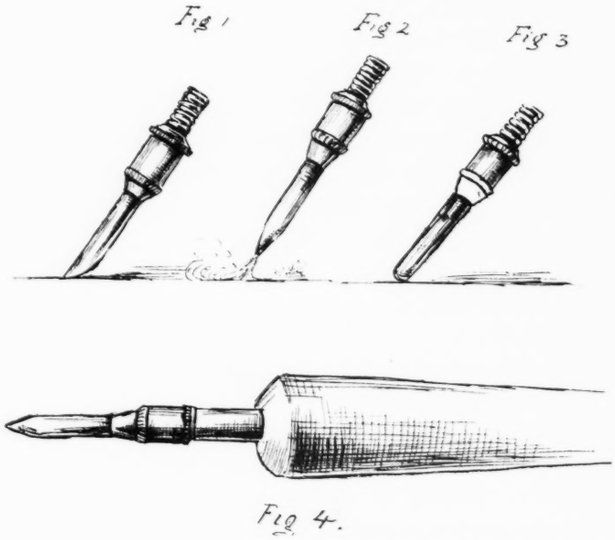
Pokers, varying in size and shape, and said to be especially fitted for producing different effects, were sold in sets, but the rudeness of the implements and the difficulties attendant upon their use, owing to the inability of obtaining continuous heat, prevented the art from becoming well known. Through the invention of the platinum point, this industry has been revolutionized, and has now attained to such a degree of perfection as to be classed with the arts of painting, etching, etc.

After becoming thoroughly familiar with the uses of the point, the most beautiful effects may be produced, varying

from the rough and dark lines, to the soft fine touches of an etching. Of subjects for decoration, there is almost no limit, although the work is especially adapted to furniture, interior and mural decorations, an illustration of the latter being given in this issue of the KERAMIC STUDIO.

The implements now in general use are the point, a metal handle covered with cork, wood, or anything that does not conduct heat, a loose length of tubing, a small bottle for benzine and one for alcohol, a rubber bellows with tubing attached, and a forked metal stopper to which the tubings are fastened. Many different and much more complicated outfits are now made, but I would suggest that the student use the simple apparatus mentioned above, and shown in accompanying illustration.

For decorating wood—if the student intends to do much work—about three points are necessary. The chief point, and the one with which I do nearly all my work, is a medium point, slightly curved (Fig. 1). By holding this point in different positions, various lines are produced. The second



point needed is the scorching or hot air point, open at the end, and used chiefly for shading (Fig. 2). The third point, a flat point, is generally used for heavy outlining and plain backgrounds (Fig. 3). For leather work, I would suggest the use of a separate point, round pointed at the end, as shown in Fig. 4.

Platinum, of which the point is composed, is a perfect metal, very valuable, and is the only metal suitable for pyrographic purposes, because it has the property of absorbing the vapor emitted from the benzine, thus keeping the required amount of heat in the point. The interior arrangement of the point is quite complicated, being composed of a very fine coiled platinum wire, partially protected by a platinum sheath, which in its turn is covered by another sheath. Amateurs should not attempt to discover the internal mechanism of the point, for it will probably prove a disastrous undertaking.

[TO BE CONTINUED.]

LUSTRES

Ruby needs an extra hard fire, otherwise it will rub off. It is a beautiful rich color painted on twice. Used for flower work it is simply gorgeons, ruby alone being very effective; with orange over it, the result is a deep scarlet; with green over it, it has a greenish opalescent effect. Ruby over silver makes a very rich combination, also over copper. Used thin or padded, this makes a prettier pink than *Rose*.

PYROGRAPHIC PANEL FOR MURAL DECORATION—O. A. VAN DER LEEDEN

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

F. L.—Your communication should have been received two weeks earlier in order to be answered properly in the December number, as per request. We rather object to the use of "fad" in connection with china painting. About twenty-five years ago the work was done by a few amateurs in this country, and we recall a conversation with Mrs. H. D. Leonard, one of the pioneers in this beautiful art, who says that at that time she sent abroad for colors, and has paid as high as a dollar a tube for colors. She was also one of the original members of the old Cincinnati Pottery Club, when the club had its meetings at the Rookwood Pottery. Just about that time Miss McLaughlin was making wonderful discoveries in glazes, and it was through her discoveries that the Rookwood has reached its wonderful success. Then we have heard Mrs. R. E. Goodell of Colorado tell of her earlier experiences in keramics in this country, after several years study and work in Germany.

There have been a number of kilns made by amateurs, but we believe that Mrs. Fitch had the first ones for sale. It might help make your paper interesting to write to our advertisers of kilns. It is too late to look this up more carefully, for this number.

Better throw away your tray than to try to use the acid for removing the design. We have known a number of decorators who have nearly lost their fingers. It is a bad thing to have around. Your enamel dots can be removed by the same process, but the acid must be used again and again. It will destroy anything excepting rubber. But at the same time it removes the design, it destroys the glaze. The acid is sometimes convenient to remove *small* blemishes, but it is too dangerous to have about a studio.

Monograms—We have received several requests for monograms and have a sheet in preparation for the January issue. Unfortunately in moving our office the requests were mislaid, so we would be obliged to those who wrote for monograms to send the initials again.

Miss E. McI.—We have noted your request for designs and will try and give them in the January issue. We are giving some simple cup and saucer designs in this and the next issue. You did not mention the shape of your salt cellars, but we would suggest a narrow tinted edge of apple green with ferns forming a dainty line below.

Student—The ivory glaze, in powder form, is sometimes rubbed into the half dry painting before firing. It is also used freely, mixed with medium, in the painting itself, dipping the brush into the glaze before dipping into the color to be used. Copenhagen blue is like no other blue. It is a fine color to be used in backgrounds, but would not take the place of LaCroix azure, as it is too grey. It can be used for grey blue eyes, but for bright blue eyes a touch of blue green must be added.

J. C.—As far as our experience goes, white lustre is of no value whatever, but we will experiment farther, and if we obtain any good results, will publish them in the magazine. We have given information in regard to ivory glaze in another answer.

Mrs. A. D. W.—Lustres are padded only when a perfectly even tint is required. In that case, to obtain depth of color, the process must be repeated until the desired color is produced, otherwise they are painted on with a full brush, using the largest square shader, and spreading it as far as possible, avoiding going over the color when once on, as that will cause the brush marks to show.

H. E. L.—You can modify the intensity of your Coalport green by covering the color with tiny dots of Dresden aufsetzweis. This has been done with a very dainty and satisfactory effect. It would be best to make a test on a broken bit of china before putting a tracery of liquid bright gold over the green. If not too heavy a color, it would be all right, but the unfluxed or hard gold would be better.

A. H. S. D.—Mr. Fry, though a valued contributor, is *not* one of the editors of the KERAMIC STUDIO. The editors' names are on the first page of the magazine. The Ceramic Supply Co. of Indianapolis, Ind., advertise a fine blue for an underglaze effect. It is in powder form, to be dusted on in two coats. A very rich underglaze effect can also be obtained by dusting on Purple 3, of the La Croix colors, and for second fire dust the Victoria blue over it. The La Croix colors can be obtained in powder form of Favor, Ruhl & Co. In painting the color on, it is rather difficult to get an even tint, but a mixture of La Croix tube Purple 2, one part, to three of Victoria Blue, will make the desired shade. In this case, put out your color on your ground glass slab in the proper proportions, add one-third flux, mix and add as much fat oil as color and flux combined, thin with lavender till it will flow on evenly from your large brush, with a large stippler touch lightly the uneven places In the second fire another coat of paint will make your color more even. Give the color a hard fire.

Mrs. M. C. A.—We hope at the end of the first year to have two portfolios for the magazine: one in board covers and one in leather. We will give the prices later.

1. We do not use the Delft blue to which you refer, but should think any blue of that description would work all right if properly prepared. Grind your color carefully on a ground glass slab, until it no longer looks grainy, using as a medium a mixture of six drops of copaiba to one of clove oil, then use spirits of turpentine in your brush for painting. We find Fry's Copenhagen blue a fine color for Delft effect.

2. If by "grounding" you mean *powder* colors, they can all be used for painting by rubbing down with the medium given above and used with turpentine. The "grounding" colors, so called, are prepared especially for grounds and are not always satisfactory for painting, though occasionally they are used successfully. Certainly a powder color can be re-applied in another fire if not satisfactory, always understanding that the second application will darken the color. If the powder color looks spotty after firing, it is either because it was not evenly applied, or there was dust in it.

3. Ruby Purple and Pompadour:—If it was spotty and of different hues and scaled off in places, it was unevenly applied and not well mixed. The best way to obtain the desired effect is to use the powder color. Dust on pompadour for the first fire, and ruby purple over it for the second fire. To dust on a deep rich color: With a large flat brush cover the surface to be dusted with a coat of English grounding oil, make a pad of surgeon's wool covered with an old piece of soft white silk, and go lightly over the surface until the oil is even and sounds "tacky." Put your powder color on a plate and spread a good sized piece of paper under it to catch the powder. With your palette knife lift all the powder and drop it on the oily surface, then take a large brush and brush it along until all the oil is covered. If the color gives out, take up what has fallen off and use again. Keep the color between the brush and the china, otherwise it will get sticky and spoil the tint. When all the surface is covered, take the remaining powder and brush it over once more, so that the surface is dry and dusty looking. Then brush off any superfluous color, clean off the china around it, and fire. It is best to get all dusting done before putting on the design, as you might get the powder into the painting or other decoration.

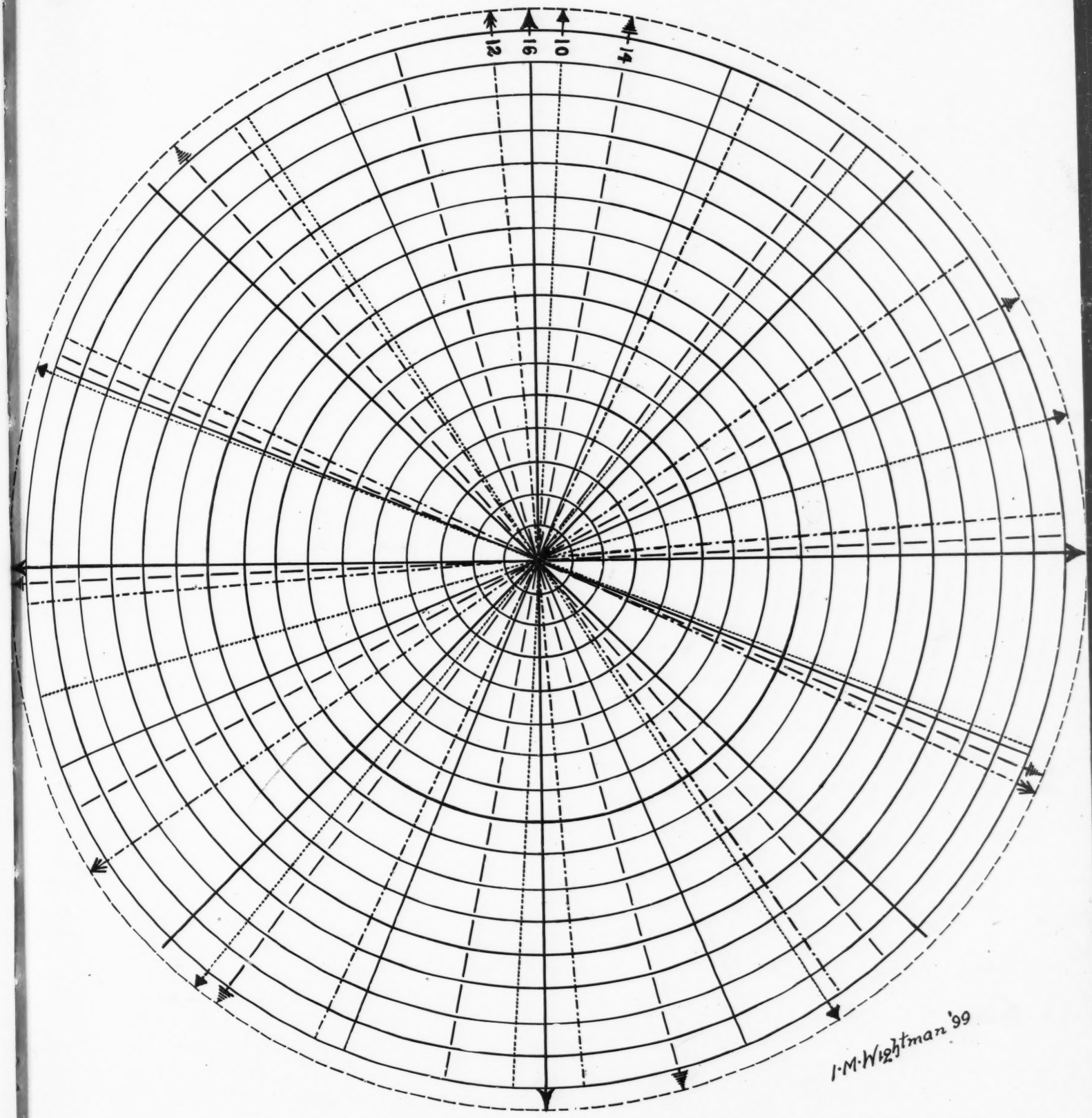
4. Your lustre was too thick if it showed the brush marks, unless you went over it again when dry or partly dry. If too thick, thin with oil of lavender and rely on repeated fires to make it deep enough. We should hardly advise padding lustre on handles. Lustre can be dried artificially, if you are careful not to dry so hard that it turns dark and rubs off. Powder grounds can be dried safely in this manner. You can safely use turpentine in gold or paste or painting over thoroughly dried lustre. As nearly as we can judge from your description, the shining or *sheen* of the fine gold outlines on the peacock feathers gave an iridescent effect to the vase. It is what is called a "neutralizing bloom holding the entire design together in a transparent veil of gold."

C. D. E.—If rose color is underfired it should be refired at a higher temperature, whether color is added or not, as rose is a test color, and if it does not develop properly, everything else is underfired. French china requires the hardest fire, German next, English china and Beleek need the lightest fire and pottery about the same. The fact that a ware has a high glaze does not necessarily mean that it needs a hard or light fire.

Miss L.—The acorn design in this issue by Miss Wright could be easily adapted to a biscuit jar. In the January number we will give several flower designs which can be used as you wish.

H. R.—The pure ribbon gold or gold leaf is the same as used by dentists. Ask yours where you can obtain it. The same recipe applies to coin gold, in which case the alloy is not removed.

Miss A. M. E.—For dark red roses in La Croix colors, use ruby purple with a light wash of blue over high lights and a touch of brown 4 or 17 in deep shadows.



DIVIDER—ISABEL MAY WIGHTMAN

KERAMIC STUDIO PUBLISHING CO.

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